

342 to my native informant, of rungs lashed on poles with sennit. On Nuku
 784 Hiva I was told that the posts supporting the *fata'a* were carved and also
 those of the sleeping house in the establishment of a chief who could afford
 such elaboration, and that the floor was made of small fau logs, a long
 notched log serving as a ladder. The oven and cooking fire were on the
 ground underneath the *fata'a*. It was on the *fata'a* that men devoted them-
 selves to their home industries—the crafts of ornament and weapon-making,
 the shaping of bowls, the making of *popoi* pounders, and to the carving
 of these.

THE COOK HOUSE

[343] The cook house (*fa'e tumau*) was a shed on the ground, thatched with
 coconut leaf mats, open on all sides or closed on two or three sides, with
 252 bamboo or fau rods placed sometimes horizontally, sometimes vertically.
 312 The oven was a hole in the earth floor. In it lay the small stream boulders



FIGURE 9.—Household utensils: a, types of stone *popoi* pounders; b and c, carved bowls showing typical designs.

that were heated for cooking. Fire was made by friction by the plough method: a short stick of soft wood, usually fau, sharpened at the lower end, was rubbed rapidly in a groove running lengthwise on the surface of a larger piece of soft wood (fau or the dry stem of a coconut cluster preferred), wood dust accumulating gradually in a little pile at the end of the groove away from the operator, until a fine thread of smoke began to rise from this heated pile of dust and then the point of the rubbing stick was thrust quickly into the dust, tinder added, and the glowing bit of dust and tinder were blown into a flame. The burden of making fire every time it was needed was obviated by means of *nanu ahi*, long bundles of coconut sheafs tied with sennit, which when lighted smouldered for a long time.

[415] Tongs (*koke mei*) for handling the hot stones in the oven were made of two sticks three or four feet long, preferably of *mi'o* wood. These were held together about a foot from the lower end by means of a loose lashing, which allowed sufficient play for the sticks to be crossed and manipulated as tongs.

755 escape. At other times the spirit was carried to the mouth—the *taw'a* would sometimes exhibit on his hand a blood spot which was supposed to be the blood of the crushed spirit. This trick was done by wounding the gum with the finger nail when the hand was carried to the mouth, and putting the blood on the palm of the hand. Père Jean (19) describes the hand of the practitioner as being placed on the painful region, closed suddenly, and then flung out behind him as though to throw the god away. Sometimes many evil spirits were driven out at once. The patient, on whom *hiko* was practiced, was called *hateanaka* or *hakanaka hiko*. In one ceremony witnessed by Père Jean, the patient lay covered with a large banana leaf. Nearby were several pieces of mysteriously woven coconut leaves. A priest and a priestess chanted during the rite. In another rite observed, it is said that the *taw'a* had before him some sort of image to which he chanted.

The manuscript of Dordillon (9) describes a case of *etua hiko* as follows: The *taw'a* anointed the head, face, and whole body of the sick person with herbs. He then said that the sickness had been sent by the tribal god, and asked the sick man if he had been on a *tapu* place. He named a goddess (doubtless the spirit of the sickness), saying, "It is Vehiehinui." Early in the morning the patient was taken to the stream. Herbs were put into a bowl filled with water. Hot stones were dropped in and, when the water was hot, the sick person sat on the bowl and was washed all over, the practitioner saying, "That is the water; it is Paiau (tribal god), it is Vehiehinui (a goddess); Tama-putona, Tama-kii-toto, Tama-pekeheu, Te-aki-tuehu. (?)". A piece of *fau* bark was then passed around the patient's waist and sawed back and forth; whereupon the evil spirit was thought to take its departure. The priest caught the god, crying, "What is this? Can you not leave him? Must you kill him? Let your friend go. You can take someone else." He then caught another, saying, "It is the god Atiu . . . It is a man eater."

776
372 The purpose of another class of rites was to heal the sick by frightening away the spirit causing the trouble. One of these witnessed by a man now living at Atu Ona, was performed in the following way: the woman who was sick was laid, half naked, on *noni* leaves beside a fire; an old woman, half naked, ran around the fire waving her arms, her object being to drive the evil spirit into the fire where it would be consumed.

Père Pierre's manuscript (4) gives several examples of this type of ceremony. In one of them, a ditch was dug, leaves were thrown into it, and the sick person was placed on the leaves. Over the ditch, above the invalid, was tied a sort of grating of wicker work covered with coconut and banana leaves. Several green bamboos were split and thrown upon the

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DOMESTIC IMPLEMENTS

This section deals with the artifacts, other than containers, which formed part of the equipment of a Marquesan household. The implements were for the most part used either in the collection or preparation of food. 128

TOOLS FOR FIRE MAKING

Fire was made in ancient times in the Marquesas by means of the fire plow, a method common to all Polynesia. The fire plow consisted of two parts, the bed and the plow (Pl. LVI, G.) 372

The favorite material for the bed was a large dry stem of the fruit cluster of the coconut palm which, being fibrous, aided in the collection and retention of dust upon which the success of the operation depended. The second best material was fau wood. The bed was not as a rule shaped, but in the better specimens its top was flattened slightly to prevent the plow from slipping during the first few strokes. A little earth was sometimes rubbed on the bed at the beginning of the operation to increase the friction. [824]

The plow was simply a short stick, usually of fau wood, sharpened to a straight or slightly convex edge, about one-fourth of an inch wide.

In fire making two men were usually employed, one of whom held the bed firm while the other manipulated the plow (Pl. LVI, H).

The bed was placed upon the ground with the end toward the plowman slightly elevated. The plow was grasped in both hands, forming an angle of about 45 degrees with the bed, and was rubbed rapidly back and forth, care being taken to stop each downward stroke at exactly the same point. As the rubbing continued, a groove was formed in the bed and a small pile of wood dust collected in the lower end of this groove. The speed of the rubbing was gradually increased until both groove and plow were smoking; then, at the right instant, the point of the plow was driven slightly beyond the end of the previous strokes and buried in the dust. A spark was thus kindled and gently blown to a coal, then dumped off into tinder made from tree cotton or shredded coconut fiber. A new groove was made each time fire was to be kindled.

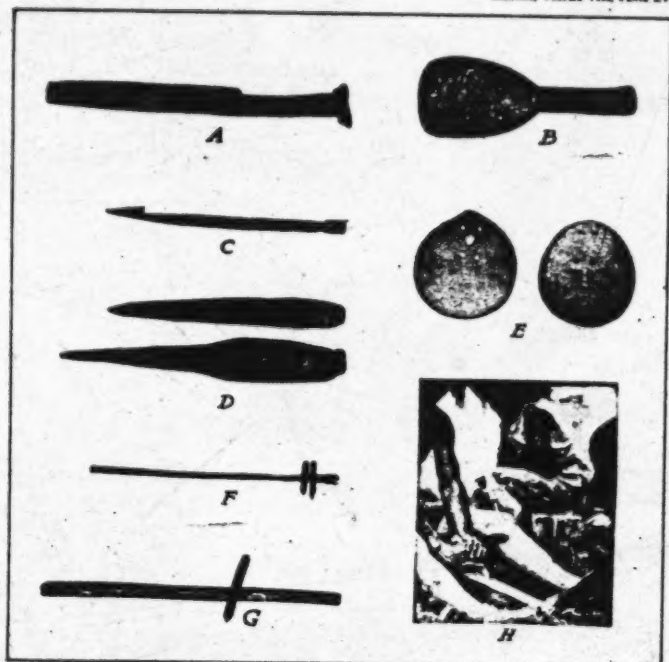
In spite of the introduction of matches practically all adult Marquesans can still make fire by this process, and the time required is surprisingly short. One expert individual repeatedly made fire in between 25 and 30 seconds. The process requires a perfect muscular control which is only acquired with long practise, the trick lying in stopping all the strokes at exactly the same point and lengthening the last only enough to bury the plow in the dust without scattering it.

Native informants insisted that fire was kindled in ancient times by striking sparks from two stones, but it seems probable that this process was borrowed from Europeans at such an early time that its origin has been forgotten. Fire making sets consisting of quartz crystals, a piece of steel, and a section of bamboo filled with tree cotton are still used by the poorer natives.

Source: P. Basso Moore

Museum, Volume VIII, Plate LVI

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MISCELLANEOUS IMPLEMENTS: A, GRAB SKIN RASP; B, Mallet; C, THATCHING NEEDLE; D, TOOLS FOR MAKING COPRA; E, BOWLS OF LARGE SPOONS ON LABLES; F, COTTON SEED EXTRACTOR; G, FINE STICKS; H, MIXING OF USING FINE STICKS.

[end plate 17]